



John Russell

ALEXANDER BALUS

*an*

ORATORIO

*Set to Musick by*

M<sup>R</sup>. HANDEL

---

London. Printed for I. Walsh, in Catharine Street, in the Strand.  
of whom may be had,  
The Works of M<sup>r</sup>. Handel, Geminiani, Corelli, and all the most  
Eminent Authors of Musick.



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## GEORGE R.

GEORGE the Second, by the Grace of God, King of Great Britain, France, and Ireland, Defender of the Faith, &c. To all to whom these Presents shall come Greeting. Whereas *George Frederick Handel*, of the Parish of St. George the Martyr Hanover Square, in Our County of Middlesex, Esq; hath humbly represented unto Us, that he hath with great Labour and Expence composed several Works consisting of Vocal and Instrumental Musick, and hath authorised and appointed *John Walsh* of the Parish of St. Mary le Strand, in Our said County of Middlesex, to print and publish the same; and hath therefore humbly besought us to grant Our Royal Privilege and Licence to the said *John Walsh*, for the sole Engraving, Printing, and Publishing the said Works for the Term of Fourteen Years; We being willing to give all due Encouragement to Works of this Nature, are graciously pleased to condescend to his Request; and We do therefore by these Presents so far as may be agreeable to the Statute in that Behalf made and provided, grant unto him the said *John Walsh*, his Heirs, Executors, Administrators, and Assigns, Our Licence for the sole Printing and Publishing the said Works for the Term of Fourteen Years, to be computed from the Date hereof; strictly forbidding all Our loving Subjects within our Kingdoms and Dominions to reprint or abridge the same, either in the like or in any other Size or Manner whatsoever; or to import, buy, vend, utter, or distribute any Copy or Copies thereof, reprinted beyond the Seas, during the aforesaid Term of Fourteen Years, without the Consent or Approbation of the said *John Walsh*, his Heirs, Executors, Administrators, and Assigns, under their Hands and Seals first had and obtained, as they will answer the contrary at their Perils; whereof the Commissioners and Officers of Our Customs, the Master, Wardens, and Company of Stationers are to take Notice, that due Obedience may be rendered to our Pleasure herein declared.

Given at Our Court at St. James's, the Thirty-first Day of October, 1739,  
in the Thirteenth Year of Our Reign.

By His Majesty's Command,

Holle's Newcastle.



# OVERTURE

1.

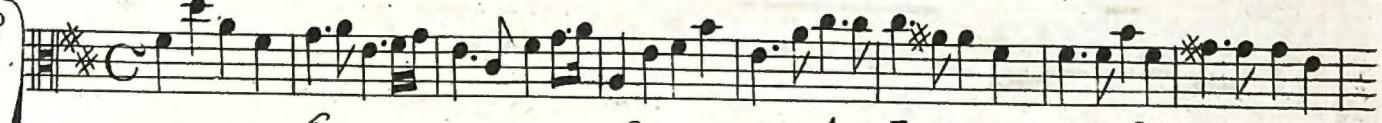
Viol. e  
Haut. 1



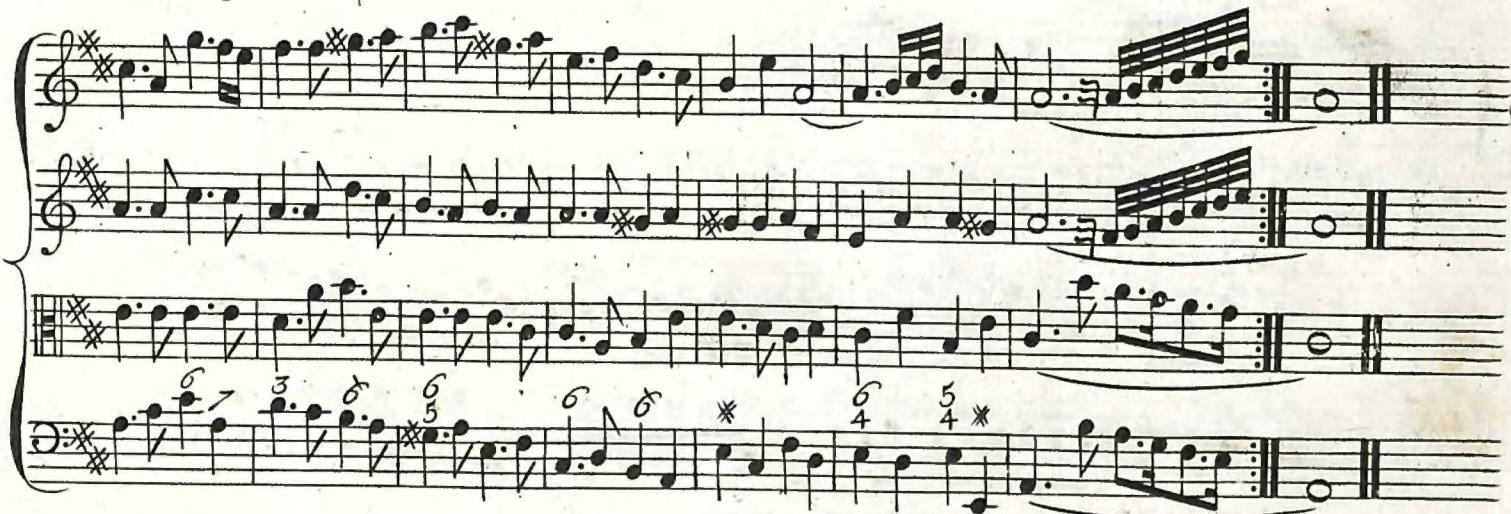
Viol. e  
Haut. 2



Viol. e<sup>z</sup>  
Viola



Bafso  
Tutti

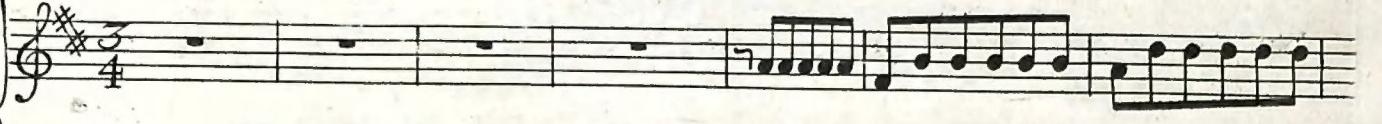


Viol. e  
Haut. 1

Allegro



Viol. e  
Haut. 2

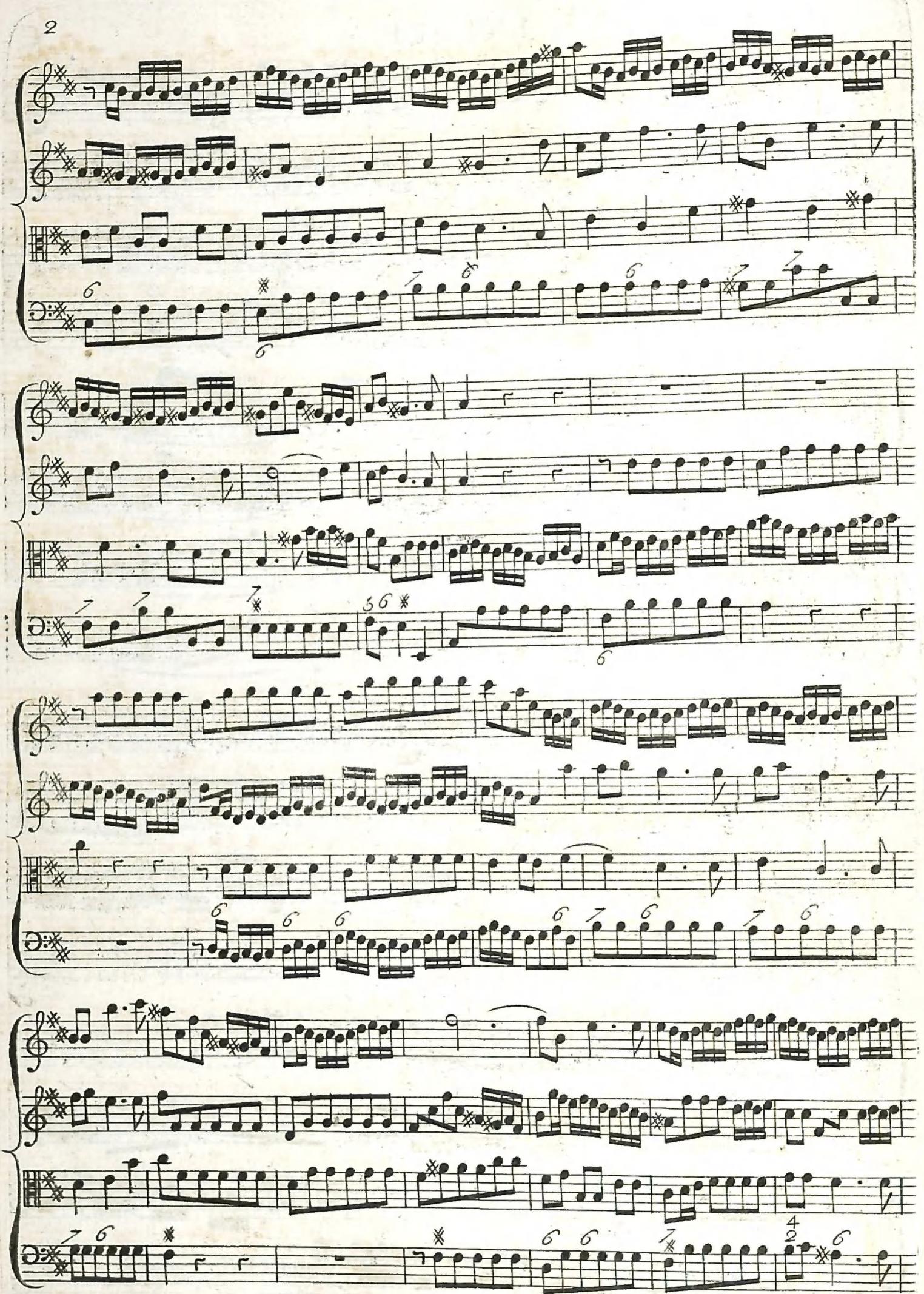


Viol. e<sup>z</sup>  
Viola



Tutti





Handwritten musical score for three staves. The top staff uses a treble clef, the middle staff an alto clef, and the bottom staff a bass clef. The key signature is indicated by a single sharp sign. Measures 1 through 4 are shown, with measure 4 ending on a double bar line.

Continuation of the handwritten musical score. Measures 5 through 8 are shown, maintaining the same staff assignments and key signature.

Continuation of the handwritten musical score. Measures 9 through 12 are shown. Measure 9 begins with a dynamic instruction "Senza H.". Measure 10 includes a dynamic instruction "tutti". Measure 11 features a bass clef change and measure 12 concludes with a bass clef.

Continuation of the handwritten musical score. Measures 13 through 16 are shown. Measure 13 begins with a bass clef. Measures 14 and 15 conclude with bass clefs. Measure 16 concludes with a bass clef and a repeat sign.

Sung by Mrs Lowe

4

Andante Larghetto

Great Author of this Harmony who rules't in Heav'n a - bove - - - who

O bind this League of Amity, with Chains of Lasting Love, O

bind this League of Amity, with Chains of Lasting Love, of Lasting Love, - O bind this League of

**Amity with Chains of Lasting Love**

Great Author

of this Harmony, who rulest in Heav'n a - bove  
 O bind O bind this League of

Amity, with Chains of Lasting Love, with Chains - - - of Lasting Love O bind this League of Amity, with

Chains - - of La - stingLove O bind this League of Amity with Chains of Lasting

Adagio for.

Love And bind this League of A-mi-ty, with Chains of Lasting Love.

6 3

## Song by Mr. Reinhold

Viol. e Haut. 1

Viol. e Haut. 2

Viola

Bassons

Basso

Col Basso Thrice

tutti Pia.

Senza Bassons

happy the Monarch, whom Nations Contend, thrice happy happy the Monarch, thrice happy the Monarch, whom.

V. P<sup>o</sup>

e Haut.

Nations Contend, with Counsels to guide and with Arms to Defend, and with Arms, - to De

e Bassons P<sup>o</sup>

A handwritten musical score for three voices and basso continuo. The score consists of six systems of music, each with a treble clef and a basso continuo staff below it. The vocal parts are in common time, while the basso continuo is in 6/8 time. The vocal parts are labeled 'V. P.' (Vocal Part) and 'e Bassons' (Bassoon). The basso continuo part includes figured bass notation. The lyrics are written in a mix of English and French, including 'tutti for.', 'Thrice', 'Defend, and with Arms to Defend, - - - and with Arms to Defend, Thrice', 'e Bassons', 'V. P.', 'happy happy the Monarch, Thrice happy the Monarch whom Nations Contend, with Counsels to guide & with', 'e Bassons', '7e H. P.', '7e H. P.', 'e Bassons', 'Arms to Defend, and with Arms - - - to Defend, and with Arms - - -', and '6.'. The score is written on a single page with a large number '7' in the top right corner.

tutti for.

Thrice

- fend, and with Arms to Defend, - - - and with Arms to Defend,

e Bassons

V. P.

happy happy the Monarch, Thrice happy the Monarch whom Nations Contend, with Counsels to guide & with

e Bassons

7e H. P.

7e H. P.

e Bassons

Arms to Defend, and with Arms - - - to Defend, and with Arms - - -

6.

tutti for.

*Senza Bassons*  
*Adagio.*  
*Bassons*

with Arms - - and with Arms to Defend, and with Arms to Defend,

$\frac{6}{4}$     $\frac{5}{3}$     $\frac{6}{4}$     $\frac{5}{3}$     $\frac{6}{6}$     $\frac{6}{6}$

*V. P.*

*Senza Bassons*

Secure stands the Throne,

$\frac{6}{6}$     $\frac{6}{6}$

*e Bassons*

That on Concord Relies - - As by Concord Preserv'd, are the Earth and the

$\frac{6}{6}$     $\frac{6}{6}$

9

Skies are the Earth and the Skies As by Concord Preserv'd are the Earth and the Skies,

*e Haut.*

*e Haut*

*e Bassons*

As by Concord Preserv'd - - - - - As by Con - -

tutti for.

- cord Preserv'd, are the Earth and the Skies Thrice happy happy Monarch,

tutti Pia.  
 e Bassons  
 happy Monarch, Thrice happy the Monarch, whom Nations Contend, whom Nations Con-  
 6 6 6 6 6 4 5 6 4  
 - tend, with Counsels to guide and with Arms to Defend, with Coun - - sels to guide and with  
 5 3 4 2 6 4 9 6  
 Arms - - - with Arms - - - with Arms to Defend, with Coun - - sels to guide -  
 6 4 5

*Senza Bassons.*  
*- and with Arms -*  
*with Arms to Defend, with Arms and with*  
*tutti for.e Haut. 2*  
*V. 2*  
*Arms - to Defend.*  
*tutti*  
*Bassons*

Sung by Sig<sup>m</sup> Casarini

Viol: 1<sup>o</sup> e 2<sup>o</sup> Andante  
unis.

Viola

Trav: 1<sup>o</sup>

Trav: 2<sup>o</sup>

Violonc. 1<sup>o</sup>

V. 2<sup>o</sup>

Harpe  
Mandolin

Casarini

Con Basso  
e Baffons

Organo Solo

Pizzicati

Contra B. Pizzicati

The musical score consists of ten staves of handwritten notation. The first six staves are grouped by a brace and include parts for Violin 1 (Viol: 1<sup>o</sup>), Violin 2 (Viol: 2<sup>o</sup>), Viola, Travio 1 (Trav: 1<sup>o</sup>), Travio 2 (Trav: 2<sup>o</sup>), and Violoncello/Bassoon (Violonc. 1<sup>o</sup>). The next three staves are ungrouped and include parts for Harp/Mandolin (Harpe Mandolin), Casarini (the singer), and Basso Continuo (Con Basso e Baffons). The final staff is labeled 'Organo Solo'. The notation uses standard musical symbols like quarter notes, eighth notes, and sixteenth notes, along with specific markings such as 'Andante' (tempo), 'Pizzicati' (pizzicato technique), and dynamic markings like 'f' (fortissimo) and 'p' (pianissimo). Measure numbers 6 and 7 are indicated above the basso continuo staff. The entire score is written on five-line staves.

Org. Solo

Col arco forte      Pizzicato      Col arco

Hark! hark! hark!      He strikes the golden Lyre,

tutti Col arco forte      6      Contra Basso Solo Pizzicato      Col arco tut. for.

14

unis.

Pizzicato

Col Basso

Hark, hark, he strikes the golden Lyre, he strikes the golden Lyre, and tells it to his joyful Choir, his Alexander

6

6

for.

for.

reigns, he tells it to his joyful Choir, his Alexander reigns

his

Col arco for. unis.  
 for. Pia.  
 Alexander, his Alexander, Alexander reigns,  
 Ye docil Echoes catch<sup>y</sup> Sound,  
 for. Pia. 6 Org. Solo  
 Pizzicati  
 Pizzicati  
 Ye docil Echoes catch the Sound,  
 and spread the Blessing all around,  
 Violini Org. C. B. Pizzicati 6 6 6 6



A handwritten musical score for a string quartet (two violins, viola, cello) on five staves. The music consists of two systems. The first system ends with a repeat sign and the instruction "in sweet harmo - nious Strains, in harmonious Strains, Ye docil E -". The second system begins with "Pizzica." markings and "Col arco Pianissimo" dynamic instructions. The score includes various performance techniques such as trills, grace notes, and dynamic markings like "6", "4\*", "5", and "6". The lyrics "echoes catch the Sound, and spread the Blessing all around, and spread the Blessing all around, in sweet harmonious" are written at the bottom of the page.

18

Pia.

Pizzica:

*w Col Basso*

Larghetto

Strains, and spread y Blessing all around, In sweet harmonious Strains.

Pizzica: 6

for. *w* unis.

C

w

tutti Coll Viol:unis.

C *w*

tutti Col Basso

C *w*

C

Adagio *tr*

in sweet harmonious Strains, in sweet harmonious Strains, in sweet harmonious, harmonious Strains.

6 5

6 6 6 4 3 6 6 tutti for.

Handwritten musical score page 19, featuring ten staves of music. The score includes dynamic markings like  $\text{f} \times$ ,  $\text{p} \times$ , and  $\text{ff} \times$ , and performance instructions such as "for.", "Pizzica:", "Col arco", "Org: Solo", "tutti Col arco", and "Pizzi:". Measure numbers 67 and 6 are visible. The score concludes with "Col arco for:".

Sung by Sig<sup>ra</sup> Galli

H:1 c2      H: Solo

V:1 Conc<sup>o</sup>

Basso

Fair Virtue shall charm me and Honour shall warme this Love to re-day while Streams flow from

V:1 Rep<sup>o</sup>

V:2

viola

Fair Virtue shall charm me and Honour shall warme while Streams flow from

tutti for Pia for

Fountains and Flocks on the Mountains or Valleys shall stray Fair

H:S:

Virtue shall charm me and Honour shall warme this Love to re-day while Streams flow from

V: con pia Sonza Haut:

e H:2 Col Violin Rep<sup>o</sup>

Fountains and Flocks on the Mountains or Valleys shall stray fair Virtue shall charmme and Honour shall

warm me this Love to repay while Streams flow from Fountains and Flocks on the Mountains or Valleys shall

tutti for II:1 c 2 e v: Concertino Pia

Ad<sup>o</sup>

stray 6 5 4 5 6 6 5 6 5 4 3

Sung by Sig<sup>r</sup>a Galli.

Andante

Oh what resistless charms are givn to Symmetry of Feature

Pia

Oh! what re-fist-less charms are givn

Oh! what resistless...

charms what charms are giv'n are giv'n to Symmetry of Feature what charms are..

for

given Oh what re-fist-less charms are givn to Symmetry of Feature.

Pia

It seems the model of all Heav'n and triumph of all Na-ture

It seems the model of all Heav'n and tri-umph of all Na-ture

It seems the model of all Heav'n and tri-umph

and triumph of all Na-ture it seems the model of all Heav'n and

tri-umph of all Na-ture and tri-umph of all Na-

Ado

tutti for

ture

what re-sistless charms are giv'n to Symmetry --- of Feature

Pia

giv'n oh what re-sistless charms are giv'n to Symmetry --- of Feature what charms

are giv'n Oh what resistless charms are giv'n to Symmetry of Feature to

fe

Symmetry of Feature

Sung by Sig<sup>ra</sup> Casarini.

25

Larghetto

*Subtle Love, with Fan - cy*

viewing, Rapt'rous Joys, on Joys ensuing, plays around my captive Heart, my captive Heart, Subtle

Love plays - - - plays - - - Rapt'rous

*Sym.*

Joys, on Joys en - su - ing, plays around - - my captive Heart.

*Subtle Love, with Fan - - cy viewing, Rapt'rous Joys, on Joys en -*

suing, Rapt'rous Joys, on Joys ensuing, plays around my captive Heart, plays around my captive

Heart, plays around my captive Heart - Subtle  
 Love, with Fancy viewing, plays a-round my captive Heart, plays around my captive  
 Sym. Heart. P.  
 Cau-tious Rea-son, fain wou'd ease me, but all Efforts to re-  
 leafe me, only deeper fix the Dart, only deeper fix the Dart, the Dart - the Dart  
 but all Efforts to release me, only deeper fix the Dart, only deeper fix the Dart.

# Sung by Sig<sup>ra</sup> Galli

A Tempo Ordinario

Pow'rful Guar-dians of all Na-ture, O pre-

Pia.

serve my beau-teous Love, Pow'rful Guar-dians of all Na-ture, O preserve my

beau-teous Love, Pow'rful Guar-dians of all Na-ture, O preserve my beau-teous Love, preserve

for.

Adg<sup>o</sup>

my beau-teous Love, O pre-serve my beau-teous Love.

Adg<sup>o</sup>

A handwritten musical score for three voices, featuring five staves of music with corresponding lyrics in English. The music is written in common time, with various note heads and rests. The lyrics describe a protective charm or spell.

The lyrics are as follows:

- Keep from Insult the
- for.
- dear Creature, Keep from Insult the dear Creature, Virtue sure hath
- Charms to move, hath Charms to move -
- Virtue sure hath Charms to move. Pow'rful Guardians of all Nature
- Pow'rful Guar-dians of all Na-ture, O preserve my beauteous Love. DalSegno

5 Sung by Sig<sup>ra</sup> Casarini.

27

v.1e H:1  
e 2

v.2

viola

Basso

Allegro

H senza viol

Battuta soli

tutti for v. I

tutti

How happy shoul i we Mortals prove how Joyous spend the livelong Day if

auti for 6 4 5 3

Silent merit gaind the Love that crafty courtship steals away that crafty courtship that crafty courtship

- - - - -   
 tutti for  
 steals away - - - - that steals away  
 for 666  
 H senza V tutti V po.  
 H senza V tutti V po.  
 Bassons solo tutti 65 po 6  
 How happy should we mortals prove how joyous spendy livelong day if  
 silent merit gaind the Love that crafty courtship steals away that crafty courtship that crafty courtship steals a-

H Senza violini      v1  
 way.      that crafty courtship steals away how.  
 happy should we Mortals prove how Joyous spend the livelong Day if silent merit gain'd the Love  
 for  
 that crafty courtship steals a-way  
 H Senza Violini      tutti for  
 Bassons solo

Sung by M<sup>r</sup>. Sibilla.

So shall the sweet attractive Smile Winning  
 V:Pia.  
 Graces Soft embra - ces Ever Crown the Soldiers toil ever  
 tutti for  
 Crown the Soldiers toil So shall the sweet attractive Smile ever  
 Crown the Soldiers toil winning Graces soft embra - ces ever Crown the Soldiers toil  
 tutti for c.H:Pia.  
 e.V:unif.Pia.  
 When he a while forgets the noise of loud alarms and clashing Arms

to triumph in connubial Joys to triumph in connubial Joy when he awhile forgets the noise of  
 loud alarms and clashing Arms to triumph in connubial Joys to triumph in connubial Joys  
 So shall the sweet attractive smile winning Graces soft embraces ever  
 Crown the Soldiers toil So shall the sweet attractive smile ever Crown the Soldiers toil

32 Duetto Sung by Sig<sup>ra</sup> Casarini and Sig<sup>ra</sup> Sibilla.

6 (Viol. Unis.)

CASARINI

O what Pleasures past expressing O what Pleasures

Pia.

flow from pure and constant Love O what Pleasures past expressing O what Pleasures flow from pure and

For.

SIBILLA

constant Love All is joy and all is blessing all is joy all is

Pia.

CASARINI

O what Pleasures.

blessing which the circling Hours improve

Pia.

past expressing flow from pure and constant Love O what Pleasures  
 O what pleasures past expressing flow from pure and constant Love O what

6 6 6 6

past expressing flow from  
 Pleasures past expressing flow from

6 6 6 6

For.

pure and con - stant Love --- flow from pure and con - stant Love  
 pure and con - stant Love --- flow from pure and con - stant Love

6 6 4 5 For

Pia.

All is joy and all is blessing  
 All is joy and all is blefssing

6 5 6 6 6 6

All is joy all is blessing which the circling Hours  
 All is joy all is blessing which the circling Hours

For.  
 the circling circling Hours improve  
 the circling Hours improve

O what Pleasures past expressing flow from  
 O what Pleasures past expressing flow from

pure and constant Love O what pleasures past expressing  
 pure and constant Love O what pleasures past ex-

(Top staff) flow - from pure and con - stant Love  
 - pressing flow - from pure and con - stant Love

Ad<sup>o</sup> For.  
 flow from pure and constant Love  
 flow from pure and constant Love

*Sung by Sig<sup>ra</sup> Galli*

Viol: 1<sup>o</sup>  
H: 1 & 2

Larghetto Andante

Viol: 2<sup>o</sup>

Viola

Basso

V.c H. 1 & 2  
v. 2<sup>o</sup>

v. P<sup>o</sup>

Heroes may boast their mighty Deeds, and talk of

Conquest, and talk of Conquest in high Strains

Heroes may boast their

tutti for.

mighty Deeds, and talk of Conquest, of Conquest in high Strains, Yet oft more Pow'ful

Beauty leads the Conqueror captive in Chains, the Conqueror captive in Chains, <sup>6 5</sup> Heroes may  
 boast their mighty Deeds, and talk of Conquest, of Conquest, in high Strains, Yet  
 oft more pow'rful Beauty leads the Conqueror captive in Chains, the Conqueror captive in Chains,  
 Yet oft more pow'rful Beauty leads the Conqueror captive in Chains,

Violino Pia.  
 P<sup>o</sup>  
 P<sup>o</sup>  
 5 3      6      6 3      5      6      6      4      6      6      6 7 \* 8 6 6      6

The musical score consists of eight staves of handwritten musical notation. The notation includes various note heads, stems, and bar lines. Some staves begin with a treble clef, while others use a bass clef. Dynamics such as 'P' (piano), 'P<sup>o</sup>' (pianissimo), and 'Violino Pia.' are indicated. Measure numbers like 6, 5, 4, 3, and 2 are placed above certain notes. The lyrics are integrated into the music, appearing below the staves. The score is written on aged paper.

A handwritten musical score for a vocal piece, likely for soprano or alto, with piano accompaniment. The score consists of ten staves of music. The vocal part includes lyrics in both English and French. The piano part features various dynamics and markings such as 'tutti for.', 'unis.', 'Adg<sup>o</sup>', 'V: unis. pia.', 'Allegro Moderato', and 'flv'. The lyrics are as follows:

Yet oft more powerful Beauty leads the Conqueror captive in Chains, the Conqueror captive in Chains.

Fly swift on borrow'd Wings of Love, ye tardy-footed Minutes fly, fly swift,

swift on borrow'd Wings of Love, ye tardy footed Minutes fly,

fly, fly on bor...row'd Wings of Love, ye tar...dy

Adg<sup>o</sup>

footed Minutes fly and bring the Sentence to remove this frantic Torture, Live, or Die, & bring<sup>e</sup> Sentence, Live, or Die.

tutti for.

Heroes may boast their mighty Deeds, their mighty Deeds, and talk of Conquest,

and talk of Conquest in high Strains. But oft more pow'rful Beauty leads the Conqueror captive in

for. po

Chains. Yet oft more pow'rful Beauty leads the Conqueror captive in Chains.

tutti for.unis.

40

8

Sung by Mr. Lowe.

Viol: e  
 Hautb: 1<sup>o</sup>  
 Allegro Moderato

Viol: e  
 Hautb: 2<sup>o</sup>

Viola

C: x 3/4

tutti Pia.

Great God, from whom all Blessings spring, Life, Liber-

ty, and Fame, Life, Liberty, and Fame, To Thee let grateful Ju-dah

sing, and magnify -

and magnify thy Name
   
 and magnify thy
   
 for
   
 Name.
   
 Great God from
   
 whom all Blef-sings spring, to Thee let grateful Ju-dah sing, and magni-fy thy

The musical score is for three voices (SATB) and piano. The vocal parts are in common time, and the piano part is in 2/4 time. The music is written on ten staves. The lyrics are as follows:
   
 - Name -
   
 and magnify -
   
 thy Name.
   
 and magni-
   
 fy -
   
 thy Name.
   
 The piano part includes bass and treble clef staves, with various dynamics and articulation marks.

End of the First Part.

Sung by Signora Galli

43

Tutti unis

Larghetto

8.

Kind Hope - thou universal friend, Sweet Balm of all Distress,

Still, Still a Lovers pray'r attend, with fancy'd Raptures of Success, with fancy'd Raptures of Success,

for.

- cefs, Kind Hope thou u-ni-ver-sal friend, Sweet

Balm in all Distress, Still, Still, A Lovers pray'r attend with fancy'd Raptures of Success, with fancy'd, fancy'd

Raptures fancy'd Rap - - - tures. with Raptures of Success, Still Still a Lovers pray'r attend with  
 fancy'd Rap - - - tures of Success, with fancy'd Raptures of Success,  
 So shall my Lovesick Soul have ease, So shall my  
 Lovesick Soul have ease, And make her Voyage in Smoother Seas, And make her Voyage in Smoother Seas,  
 in Smoother Seas. And make her Voy - - age in Smoother Seas. in Smoother Seas. Dal Segno

11

## Sung by Signora Galli

45

V. unis

Allegro

Pia.

O Mithra with thy brightest Beams,

Mithra with thy brightest Beams, Shine out Serene and Gay, Shine out Serene and Gay -

Pia.

O Mithra Shine out Serene and Gay with thy brightest

for.

Beams Shine out Serene and Gay O Mithra with thy brightest Beams Shine out Serene and

This is a handwritten musical score for a vocal piece, likely a solo with piano accompaniment. The score consists of ten staves of music. The first three staves are for the voice (V. unis) in common time, with a key signature of one flat. The tempo is Allegro. The fourth staff is for the piano (Pia.). The fifth staff contains the first line of lyrics: "O Mithra with thy brightest Beams," followed by a repeat sign and "8.". The sixth staff continues the lyrics with "Mithra with thy brightest Beams, Shine out Serene and Gay, Shine out Serene and Gay -". The seventh staff is for the piano. The eighth staff contains the second line of lyrics: "O Mithra Shine out Serene and Gay with thy brightest". The ninth staff is for the piano. The tenth staff contains the third line of lyrics: "Beams Shine out Serene and Gay O Mithra with thy brightest Beams Shine out Serene and". The music features various note values including eighth and sixteenth notes, and rests. Figured bass notation is provided below some of the piano staves.

46

O Mith - ra  
Gay - - - - -  
with thy brightest Beams Shine out Serene and Gay O Mithra with thy brightest Beams Shine out Serene and  
for  
Ad<sup>o</sup>  
Shine out Serene and Gay,  
And pour forth all the Golden Streams to  
Glad to Glad out bridal - Day, And pour forth all the Golden Streams to Glad our bridal Day.  
Ad<sup>o</sup>  
Dal Segno

Sung by Sig<sup>ra</sup>-Galli

47.

Trav: 1

Allegro

Trav: 2

Haut: I

Haut: 2

Viol: 1

Viol: 2

Viola

Basso

The musical score consists of six staves of handwritten notation. The first staff begins with a dynamic of  $\text{f} \times 3$ , followed by a 4/4 time signature. The second staff starts with a dynamic of  $\text{f} \times 3$ , followed by a 4/4 time signature. The third staff begins with a dynamic of  $\text{f} \times 3$ , followed by a 4/4 time signature. The fourth staff begins with a dynamic of  $\text{f} \times 3$ , followed by a 4/4 time signature. The fifth staff begins with a dynamic of  $\text{f} \times 3$ , followed by a 4/4 time signature. The sixth staff begins with a dynamic of  $\text{f} \times 3$ , followed by a 4/4 time signature. The notation includes various note heads, stems, and bar lines, typical of classical musical notation.

A handwritten musical score for orchestra and choir. The score consists of six staves. The top three staves represent the orchestra, featuring violins, violas, cellos, double basses, and timpani. The bottom three staves represent the choir. The music is in common time. Measure numbers 1 through 10 are indicated above the staves. The vocal parts include lyrics such as "Mighty Love now callsto arm" and "hear he soundsy". Dynamic markings like *p*, *f*, and *ff* are used throughout the score.

last alarm      hear he foundsthe last alarm

A handwritten musical score for a multi-part setting, likely a church anthem. The score consists of eight staves, each with a treble clef and a key signature of one sharp. The music is in common time. The vocal parts include soprano, alto, tenor, bass, and organ. The lyrics are written below the bass and organ staves. The score includes dynamic markings such as *p*, *f*, and *w*, and performance instructions like "lead sweet Hymen lead a-way". The music concludes with a final cadence.

lead sweet Hymen lead a-way mighty Love now calls to arm

*f*

*w*

*w*

*w*

lead sweet Hymen lead a-way

8.

8.

8.

8.

8.

8.

Mighty Love now callsto arm      Mighty love now

8.

8.

8.

8.

p

calls to arm      hear he soundsthe last alarm      hear he soundsthe last alarm

Mighty Love now calls to arm Head Sweet Hymn loada

way mighty Love now calls to arm hear he sounds the last alarm the last alarm

*H: Unif*  
*lead sweet*  
  
*Ado*  
*Hy-men lead i-way*  
 $6 \over 4 \over 5 \over 3$

harsh discordant sound but Love and Joy be spread a-round Let no harsh discordant

found but Love and Joy but Love and Joy be spread a-

round be spread but Love and

Joy be spread a-round. Dal Segno

## Sung by Mr. Lovel

v. unis

*Allegro*

Hateful Man thy Slandrous Tongue, throws in vain, the

Poyson'd Dart, throws in vain, the Poyson'd Dart -

for.

throws in vain - his Poyson'd Dart,

Hatefull Man,  
 Hatefull Man, thy Slandrous Tongue - throws in  
 vain, the Poyson'd Dart, - throws in vain the Poyson'd Dart -  
 P?  
 throws in vain the Poy - son'd Dart,  
 for.  
 Dart, the Poy -- son'd Dart, the Poyson'd Dart.  
 thy

Slan -

drous Tongue, throws in vain - the Poyson'd Dart.

Know that 'twill Recoil e'er Long, Doom'd to Stab the Traitors Heart. Know that 'twill Recoil e'er Long,

for.

Ado.

Doom'd to Stab the Traitors Heart, Doom'd to Stab the Traitors Heart.

Hatefull Man.

Dal Segno 8.

Sung by Sig<sup>ra</sup> Casarini

57

Violin: 1<sup>o</sup>

Violin: 2<sup>o</sup>

Viola

Basso

Andante Larghetto

Tost from Thought - - - - to Thought I rove,

Pia.

Tost from Thought to Thought I rove, 6 Tost from Thought to Thought I rove, Joys surround me,

for. Pia.  
 Fears confound me, ev'-ry Pas-sion's thine O Love,  
 ev'-ry Pas-sion's  
 6 6 7 56 6 7 6  
 thine O Love. Tost from Thought 'to Thought I rove  
 6 6 \* 6 \* 8 6 \* 6 \* 8  
 ev'-ry Passion is thine O Love, Joys surround me, Fears confound me, ev'-ry Pas-sion's thine O  
 6 6 6 \* 6 7 4 5 6 \* 6 6 5 4 \*

for.

Love. *668* \* 6 7 2 5 6 \* Tost from Thought

6 \*

to Thought I rove, Tost from Thought to Thought I rove,

6 \* 6 \* 68 \* \*

Joys surround me, Fears confound me, O Love, O Love, ev'ry Paf- sion, ev'ry Passion is thine O.

6 6 6 6 56 \* 6 6 6 668 5

Love, ev'ry Passion is thine O Love. Tost from Thought to Thought I rove, tost from

6 6 6 6 6 6

Pia.

Thought to Thought I rove, tost from Thought to Thought I rove, Joys surround me, Fears confound me Joys sur-

6 6 6 6

round me, Fears confound me, ev'ry Passion's thine O Love. Tost from Thought to Thought I rove - - -

7 2 5 3 6 6 6 4 5 6

Adg<sup>o</sup>

ev'ry Paf- sion's thine O Love.

for

for.

Pia-

Love, thou pleasing irksome Guest, Wishes rising, Doubts surprising, Wishes rising, Doubts sur-...

-prising, give thy changeful Tide no Rest, give thy changeful Tide no Rest, give thy changeful Tide no Rest,

Love, thou pleasing irksome Guest, ev'ry Passion's thine O Love. Joys surround me, Fears con-  
 6 6 6 8  
 for  
 -found me, ev' --- ry Pa---sion's thine O Love.  
 6 6 6 6  
 Toft from Thought to Thought I rove, toft from Thought to Thought I rove, toft from  
 6 6 4 6 6 6 5 6 5 6 5

Pia.

Thought to Thought I rove, Joys surround me, Fears confound me, Joys surround me, Fears confound me,

6 6 7 4 2 5

ev'ry Passion's thine O Love, tost from Thought to Thought I rove - - -

6 6 5 4 3 6 6

Adg<sup>o</sup>

ev'ry Pas...sion's thine O Love.

for.

6 6 7 4 2 5 5 6 6 5 3

for.

Sung by M<sup>r</sup>s Sibilla

v unif { Andante

Love Glory Ambition what e'er can inspire a flame that is lasting or purest de...ire u...

nite in the choice of a Monarch so great to make ev'ry Joy ev'ry

Blessing compleat.

Love Glory Ambition what e'er can inspire a

flame that is lasting or purest de...ire a flame that is lasting or purest de...ire u...

Unit

nite in the choice of a Monarch so great - - - - - so great

to make ev'ry Joy ev'ry Blessing compleat to make ev'ry

Ado for

Joy ev'ry Blessing compleat

then give to the Winds then give to the Winds these disconsolate.

Fears these disconsolate Fears when the promising Morn when the promising Morn of all

Comfort appears Love. Dal Segno

66 13 Sung by Mr. Reinhold.

Allegro

Virtue thou I de- al Name all thy Ho- nours I disclaim vain de-  
light of Cowards minds vain delight vain delight----- of Cowards  
minds. all thy Honours all thy Honours I disclaim

Virtue thou I-de-al Name vain de-light of Cowards minds  
 Virtue thou I-de-al Name Virtue  
 thou I-de-al Name all thy Honours I dis-claim

all thy Honours I disclaim all thy Honours I disclaim vain delight of

4 5 6 3 6

Coward minds vain delight of Coward minds vain delight of Coward minds vain delight of.

6 6 3 4 3 6

*fe*

*p*

Coward minds

Bold Ambition

6 6 5 6

knows no Law active Souls like mine to Awe Raging fierce as boistrous Winds Ra-ging.

<sup>w Unis</sup>
  
 Ra-ging fierce as boi-strous Raging fierce as boistrous Winds

bold Ambition knows no Law active Souls like mine to Awe Raging Ra---

Raging fierce as boistrous Winds.

*f*  
*Ado.*  
*Raging fierce as boistrous Winds.*  
*p*  
*Virtue thou I... Dal Segno*

Duetto Sung by Sig<sup>ra</sup> Casarini and Galli 71

V. unis

Galli

Hail, Hail, hail wedded Love, hail wedded Love, Mysterious Law,

Casarini

Hearts Delighting Souls U-niting Hearts Delighting, A thousand thousand Sweets from

A thousand thousand Sweets we draw - - - - - Peace and.

thee we draw - - from thee we draw, A thousand.

Pleasure without measure, Peace and Pleasure without measure from wedded Loves Mysterious Law, from

thousand Sweets from thee we draw - - - - - Hail



Pia

Pleasure from wedded Love's Mysterious Law - - - - - Mysterious Law,  
 thee we draw - - - - - Mysterious Law - - - - - Mysterious Law, Hearts Delighting Souls U -

Pia

Peace and Pleasure, without Mea-sure from wedded Love's Mysterious Law, A.  
 - niting, A thousand thousand Sweets from thee we draw - - - - .

P:

thousand Sweets from thee we draw - Peace and Pleasure, without Mea - sure A thousand.  
 Hearts De - ligh - ting Souls U -

thousand Sweets we draw - - - - - from wed - ded Love's Mysterious Law,  
 - ni-ting, A thousand Sweets from thee we draw from wed - ded Love's Mysterious Law. Hearts De -

Souls U - inting, without Measure, a thousand Sweets from thee we draw from wedded Love's,  
 lighting, Peace and Pleasure, a thousand Sweets from thee we draw from wedded Love's.

Pia.

Mysterious Law, Hail wedded Love, Hail Hail Hail wedded.  
 Mysterious Law, Hail wedded Love Hail Hail Hail wedded.

for.

Adg.

Love, Mysterious Law, Mysterious Law.  
 Love Mysterious Law Mysterious Law.

The End of the Sceond Part

## Sinfona

75

Hautb. Senza Viol.

Viol. e Hautb. 1

Viol. e Hautb. 2

H.

Viola

Tutti Bassi

Bassoons

tutti Haut.

tutti

tutti

tutti Haut.

tutti

tutti \*

tutti

tutti

tutti

tutti

tutti

Sung by Sig<sup>ra</sup> Casarini

Viol. 1° Con Sordini Larghetto

Viol. 2°

Viola Con Sordini

Violoncello Pizzicatto Sen. Bassons

Pia.

Here a - mid the Shady woods, fragrant flow'rs and Crystal floods, taste my Soul this Charming

Seat Love and Glory's Calm re-treat — taste my Soul this Charming Seat Love and



- treat, taste my Soul this Charming Seat Love and Glory's Calm re-treat -- Love - and Glo - - rys  
 6 6 6 6 6 6 6

for.  
 Calm re-treat.  
 6 5 3

Hence vain doubt and I-dle fear, joy and on-ly joy dwells here.  
 8 6 \* 6 6 6 6 5 4 \*

Sung by Sig<sup>m</sup>n Galli

81

Presto

Fury, Fury with red sparkling Eyes, Fury with red sparkling Eyes, Rise in all thy Terrors rise,

All around Destruction deal, all around Destruction deal, rise in all thy Terrors rise,

for all around Destruction deal.

Pia.

Fury with red sparkling Eyes, rise, rise in all thy Terrors rise, all around Des-

truction deal, rise in all thy Terrors rise, all around - - - Destruction

Adgo for  
deal, Fury with red sparkling Eyes, rise, rise in all thy Terrors rise, all around Destruction deal,

mis

Po Pia.

That Revenge may give some Ease, that Revenge may give some ease, Or cold

Death a kind Release, to the horrid Pains I feel, or cold Death a kind Release, a kind Release, to the  
 horrid Pains I feel, or cold Death, cold Death a kind Release, to the  
 horrid Pains I feel, to the horrid Pains I feel. Da Capo dal Segno S.

Song by M<sup>r</sup> Sibilla

Allegro ma non troppo

Music score for voice and orchestra, featuring two staves. The top staff is for the voice, and the bottom staff is for the orchestra. The music is in common time, with various dynamics and markings like *Po*, *Fe*, *s.*, *s.*, *Adg<sup>o</sup>*, and *Viol. 2<sup>o</sup> e viola*.

The lyrics are as follows:

Strange Reverse of human Fate, mighty  
Joy, and mighty Woe! Strange Reverse of human Fate, mighty Joy, and mighty Woe!

None are happy, none are great, in this changeful State below, none are happy, none are great,

Strange Reverse of human Fate, mighty Joy, and mighty Woe! none are happy, none are great,

in this changeful State below.

16 Sung by M<sup>r</sup> Lowe

85

A handwritten musical score for a solo voice and piano. The score consists of eight staves of music. The first staff begins with a key signature of one flat, a time signature of common time, and a dynamic of  $\text{f}^{\text{b}}$ . The second staff starts with a key signature of one flat, a time signature of common time, and a dynamic of  $\text{f}^{\text{b}}$ . The third staff begins with a key signature of one flat, a time signature of common time, and a dynamic of  $\text{f}^{\text{b}}$ . The fourth staff begins with a key signature of one flat, a time signature of common time, and a dynamic of  $\text{f}^{\text{b}}$ . The fifth staff begins with a key signature of one flat, a time signature of common time, and a dynamic of  $\text{p}^{\text{o}}$ . The sixth staff begins with a key signature of one flat, a time signature of common time, and a dynamic of  $\text{f}^{\text{b}}$ . The seventh staff begins with a key signature of one flat, a time signature of common time, and a dynamic of  $\text{f}^{\text{b}}$ . The eighth staff begins with a key signature of one flat, a time signature of common time, and a dynamic of  $\text{f}^{\text{b}}$ .

Larghetto

To God who .

made the radiant Sun and fix'd him in his central Throne the

paler Moon and ev'ry Star that darts his Beamy Light from far to him al.

mighty greatest best JE-HOVAH Lord of Hosts confess all Victory be-longs all  
 Victory belongs to him alone is Judah's care to of-fer  
 up their humble Pray'r and tune their grate-ful Songs

Ado

Ado

Ado

Allegro

60 O Sword and thou all daring hand

O Sword and thou all daring hand thy aid alone I crave thy aid alone I crave a lone I crave

alone I crave thy aid alone I crave 66 O Sword and

thou all daring hand thy aid alone I crave thy aid alone I crave thy aid alone a lone I crave

thy aid a lone I crave

V:  
Haut! Po

Nor other Gods or Powrs demand to conquer to  
 conquer or to save to conquer to conquer or to save  
 nor other Gods or Powrs demand to  
 Conquer to conquer to conquer or to save or to save

*Sung by Sig<sup>ra</sup> Casarini.*

89

Accomp.

Handwritten musical score for piano accompaniment and vocal part. The vocal part is in soprano clef, common time, with various key changes indicated by C, G, F, and D major. The piano accompaniment part is in bass clef, common time, with key changes indicated by C, G, F, and D major. The vocal part includes lyrics in parentheses: "Shall CLEOPATRA ever smile again? Oh no! whate'er a Father may command, He cannot change the Course of Heart-sore Grief. Oh no! whate'er a Father may command, He cannot change the Course of Heart-sore Grief." The score is written on ten staves of five-line music staffs each.

Larghetto

*Sung by Sig<sup>ra</sup> Casarini.*

O take me from this hateful Light: Torture end me, Death befriend me, wrapt in Shades of endless Night.

Handwritten musical score for orchestra. It includes parts for Violin 1 (marked \*Viol. 1<sup>o</sup>), Violin 2 (marked P<sup>o</sup> Viol. 2<sup>o</sup>), Viola, and Violoncello (marked Violoncelli Pia.). The score consists of six staves of five-line music staffs each, showing rhythmic patterns and dynamics.

Traversa.

O take me  
tutti ma piano

V. 1<sup>o</sup>

V. 2<sup>o</sup>

from this hateful Light:  
Torture end me,  
Death befriend me,  
wrapt in

Violoncello Solo

Traver:

Shades of endless Night, in Shades of endless Night.  
O take me from this hateful Light, Torture

end me, Death befriend me, wrapt in Shades of endless Night, Torture end me, Death be-  
 friend me, wrapt in Shades of endless Night, wrapt in Shades of endless Night, of endless Night.  
 Violonc: \* 6 5 \* 7 6 6  
 Trav: e Viol: 19  
 Viol: 20  
 Viola  
 O take me from this hate-ful Light, O take me from this hate-ful Light, Torture  
 6 7 6 6 6 \* 4

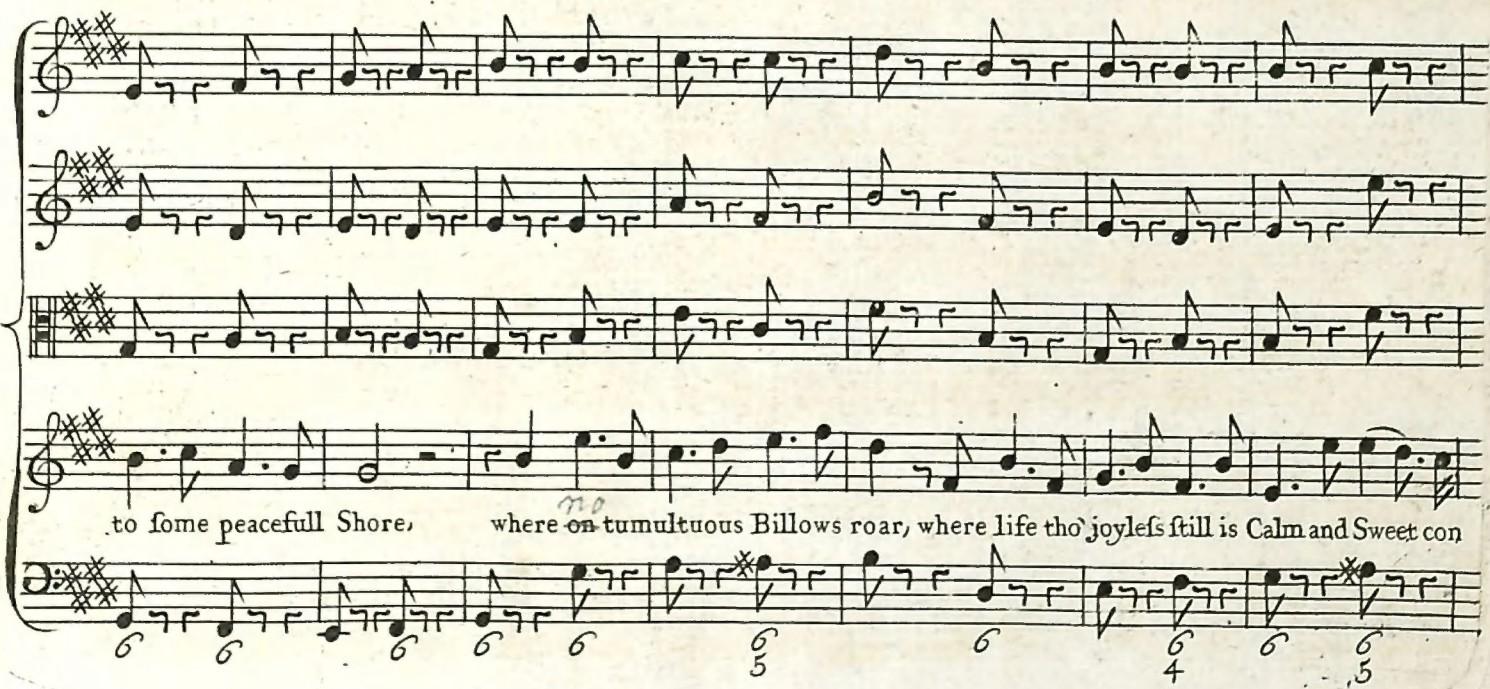
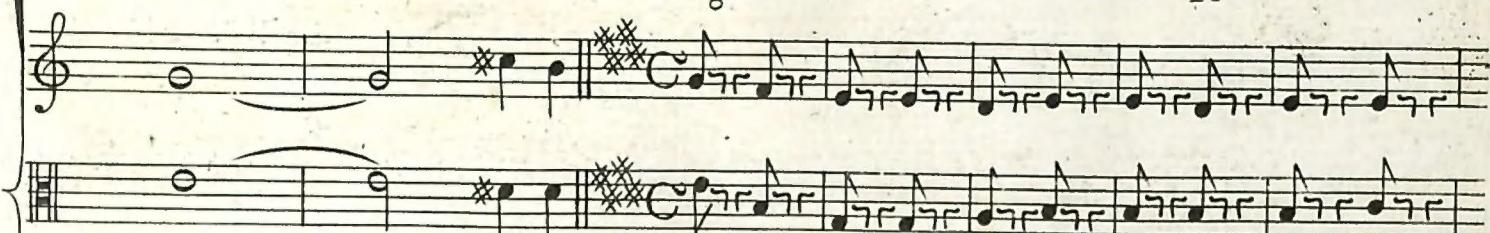
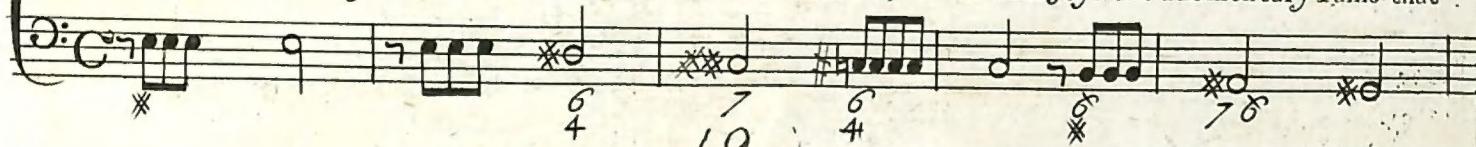


*Sung by Sig<sup>ra</sup> Casarini*

95



Calm thou my Soul. Kind Ifis with a noble Scorn of Life, Ideal Joys and Momentary Pains that



-tent-is Sorrows Balm,  
 There free from Pomp and Care to wait forgetting forgetting & for-

4398

-got the will of Fate, There free from Pomp and Care, to wait forgetting and forgot the

4399

will of Fate.

4400

Finis.